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The Royal Academy of Music Magazine

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Editor Robin Golding

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Contents

- 2 Editorial
- 2 The Penderecki Festival *Roger Steptoe*
- 6 Harrison Birtwistle: the Forms and Aims behind the Music *Stephen Warner*
- 12 Communication through Music *Fiona Sampson*
- 14 Obituary
 - John Gibbs *Kenneth Bowen*
 - Sidney Harrison *John Gardner*
 - Wilfred E Smith *Christopher Regan*
 - Mansel Thomas *Patrick Piggott*
 - Philip Tomblings *Hugh Marchant*
 - William Alwyn *Harold R Clark*
- 23 Notes about Members and others
- 26 RAM Club News *Jeffery Harris*
- 27 RAM Concerts and Opera

The Penderecki Festival (3–6 March) was as triumphant a success as its predecessors, devoted to the music of Lutoslawski (1984) and Tippett (1985). As in these, the composer himself took an active part in many of the fifteen-odd major events crammed into the space of four days: talking, adjudicating and conducting, with such genial dynamism that one can well believe his own assertion (in an 'open' conversation with Paul Patterson, who master-minded the whole exercise) that he can actually write two works at the same time: one with his conducting hand (the left) and the other with his right. Plans are already well advanced for next year's Messiaen Festival (16–20 March 1987).

The Appeal was officially launched at a Royal Gala Concert given in the Barbican Hall on 21 May in the presence of Their Royal Highnesses The Prince and Princess of Wales (the Academy's new President), at which the Symphony Orchestra was conducted by Maurice Handford in Brahms's Academic Festival Overture, Elgar's Introduction and Allegro (with the Albeni Quartet), and Tchaikovsky's Variations on a Rococo Theme (with Raphael Wallfisch), and by Sir Reginald Goodall in the Prelude and Liebestod from Wagner's *Tristan und Isolde* (with Jane Eaglen), and at which Claire Bloom made an address on behalf of the Appeal.

An 'unofficial' event which took place early in the Summer Term deserves special mention. It was a production of Stephen Sondheim's 'horror' opera ('musical' is too feeble a description for a work of such drama, lyricism and power) *Sweeney Todd*. It was mounted in the Sir Jack Lyons Theatre in four performances between 29 April and 2 May, in a remarkably skilful production by Jonathan Clift, under the inspired musical direction of David White and Rodolfo Saglimbeni-Munoz (both third-year conducting students), and with active participation of the Royal Academy of Dramatic Art. In a strong cast Charles Gibbs, Denise Hector, David Dyer, Anne-Marie Hetherington, John Harman, Sidonie Winter and David Ashman were outstanding.

A week's visit to the Academy by a composer of international standing is now a special, annual event. But the arrival of Krzysztof Penderecki was even more important than before as it marked the creation of a Composition and Contemporary Music Department, recognised in its own right as a Faculty and headed by the composer Paul Patterson. It has wasted little time in starting activity and a series of concerts, talks and master-classes of widely differing tastes, have significantly contributed to the life of the Academy. Through some well handled publicity these have attracted considerable attention from outside, and if given the right kind of financial stimulus it will continue to become a major centre for contemporary music of all kinds.

Polish music is not new to the Academy. Two years ago it played host to Witold Lutoslawski on a similar basis to Penderecki's visit in March of this year. Like last year's Tippett Festival, the standard of performance and commitment to these projects by the students who participated and the professors who guided and rehearsed these complex scores was of the highest order, winning golden praise and acclaim from many people.

Through a well selected set of works it was possible to trace three distinct but unrelated styles in Penderecki's music. His early clarinet pieces, characterised by chromatically coloured harmonies and quirky rhythmic passages, soon gave way in the 1960s to an idiom that is essentially experimental and concerned



Paul Patterson and
Krzysztof Penderecki
Photograph by
Suzie E Maeder

with the organisation of sound and texture. But it can only seem odd when a composer can drop all that and write music of such a curious amalgamation of early twentieth-century idioms to make the most 'middle-of-the-road' composers working in this country today seem positively *avant-garde*. Perhaps it is simply the laying of foundations for a new style achieved by the paring away of the abstract gestures and sounds and introducing such obvious ones which rely heavily on traditional devices. Thus, his recent music brings us all this. The sound-world may be different but the structure and craftsmanship remain the same. Tonality and snatches of melody are made substitutes for the effects in this earlier work and they are presented in sections of varying length and intensity, all of which are easily digestible.

In this regard it has much in common with television soap operas where a set number of characters are shown and presented in different combinations and locations and on a highly dramatic level. As with every successful soap opera there is a familiar formula, and in a musical way it is present in all Penderecki's work. In both, one is so rivetted by the sheer virtuosity and seemingly limitless imagination for creating so many possibilities of combinations and locations that it is easy to be seduced by this and therefore difficult to remove oneself, stand back, and ask 'What is it all about?'

The emotional content seems to be on two levels, either quiet and still, with long held notes and effects, or fast and aggressive, with skirmishes created by short motifs based on chromatic rhythmical stutterings or extra-musical noises such as playing the tail-piece of a cello or scraping the bridge of a violin in a certain rhythmical way. Penderecki's recent music is no exception, and

The Penderecki Festival

Roger Steptoe

because of the immediacy of the idiom, various shortcomings are apparent. The result is something more suited to a film score, and the often banal ideas conjure up vivid images and scenes of violence, peace and stormy passion. But, where a film composer, because of the limitations of the medium, may not be able to achieve thirty minutes of continuous music, Penderecki succeeds and moulds Shostakovich (for violence), Sibelius (for peace) and Rachmaninov (for stormy passion) into one, and in a most convincing way. Similarly, in his earlier music, which has inspired many composers of a younger generation (Penderecki is only fifty-two), one cannot fail to marvel at the organisation of the different effects designed to replace conventional musical sounds. The slightness of the emotional subtlety may be a deliberate characteristic of his music, but, judging from the outwardly demonstrative method of his conducting, it is all too obvious that he is visibly moved and motivated by something in the score. If this masking of the emotions is not deliberate, then the result of the pen on paper in his earlier music is perhaps too subtle and, by way of compensation, in his later work perhaps too clear.

These subjective views are the result of the four days in question. Through the management of Paul Patterson no less than twenty-two works were presented in the presence of the composer, who conducted some of them and attended rehearsals of all of them. As a major sideline he contributed further to the Festival by participating in talks and master-classes centred around his music. Chopin was the composer chosen to complement Penderecki's work, but because of the extreme length and minimal quality of some of the pieces, the result was a loss of concentration on the highlighted figure. After a while the sequence and effect became rather predictable, the strangest instance of programme-planning being the inclusion of two Chopin piano pieces in a lunchtime concert in St Marylebone Parish Church otherwise devoted to Penderecki's unaccompanied choral works. Furthermore, the pianists were expected to perform on an instrument that was hidden away behind the front row of pews. The Polish connection is obvious, but it would have been more interesting to have had a presentation of a musical tradition of that country through Godowsky, Szymanowski and the Wieniawski brothers.

Built into the week is the traditional spot for the Manson/Josiah Parker composition prize which takes two forms; the best piece and the best performance. Of the four works, three were unfortunately overlong, employing gesture as the main form of expression. It is disheartening to hear and see so many scores by younger composers apeing unsuccessfully European and other fashionable models with the resultant loss of a style that is intrinsically ours and created over many centuries. What was encouraging was the response and enthusiasm by the students in some very accomplished performances. Notable was the involvement of two of the composers in performances of music by their colleagues; one as conductor, the other as a member of the viola section of a chamber orchestra which performed the winning composition. This, Paul Archbold's *Aphrodite*, proved to have a continuity and development of ideas. Its title comes from a poem by the German lyric poet Rainer Maria Rilke and tells of a beauty that is fragile, over-refined and protected, eventually fragmenting. Memorable was the trumpet playing of Andrew Everton, the 'heady' string lines, and the marimba played with a

stylish conviction by Christopher Brannick. It is good to hear that the SPNM have taken the work in its original scoring for presentation at this year's Bath Festival.

It was the general high level of performance that helped carry the four days through. They began with a lunchtime concert in the Sir Jack Lyons Theatre. Penderecki was represented by four works, the Three Miniatures for clarinet and piano (Duncan Prescott and Scott Mitchell), the *Capriccio* for Siegfried Palm (Catherine Chanot), the first string Quartet and the *Capriccio* for tuba. Paul Smith's lively interpretation of this virtuosic work was undoubtedly one of the highlights of the week. By contrast, the performance of the Chopin G minor piano Trio failed to bring alive what is, unfortunately, a dull work. It suffered badly from a lack of articulation in the piano's semiquaver passages and a variety of tone in the string playing.

The Opera Orchestra and Chorus conducted by Nicholas Cleobury and Penderecki provided the evening concert in the Duke's Hall. Here Chopin's second piano Concerto was put alongside the *Canticum Canticorum Salomonis* (given its London première) and Prelude, Vision and Finale from *Paradise Lost* (UK première). Taken from his two-Act opera, this last work was composed in 1975-8, to a commission from the Lyric Opera of Chicago. Christopher Fry adapted the original poem by Milton to show, in a series of scenes, the Creation and the Fall of Man. The seven challenging vocal parts were taken by Mark Pancek, Andrew Mayor, Anne-Marie Hetherington, Charles Gibbs, Christopher Ventris, Colin Cree and Fiona Canfield.

The lunchtime concert on Tuesday was the only one in St Marylebone Parish Church and featured the Chamber Choir under their authoritative conductor Geoffrey Mitchell in a taxing programme of unaccompanied works, all these making considerable demands on pitch, rhythm and stamina. Perhaps the most memorable was the *Agnus Dei*. Scored for an eight-part choir, it started slowly in F minor, becoming more chromatic and dense with contrapuntal quaver movement. The climactic twenty-note chord gave way to a particularly haunting ending which reintroduced music from the opening.

That evening three UK premières were presented, this time in an all-Penderecki programme given by the Manson Ensemble and the RAM Big Band. With Graham Collier's direction, the Jazz Course has become a popular and successful part of the Academy's music-making. But the concert on Tuesday evening had the Big Band augmented by four guest soloists playing a ferocious and aggressively loud work called *Actions*. Written in 1971, it was inspired by the Globe Unity Orchestra and it received its first performance that year under the direction of the composer at the Donaueschingen Music Festival. Virtuosic in all regards, not least in volume, the performance must be admired as one that interpreted the most complex score of the week in a totally unabashed way. The other works in the concert seemed tame by comparison but special praise must be given to Tom Davey's pithy and highly concentrated account of another *Capriccio*, this time for oboe and eleven solo strings. The techniques employed in this piece were by now familiar, having been heard on Monday in the solo cello work and the first string Quartet. In the evening concert on Wednesday, Christopher Yates gave to the UK première of the viola Concerto a brilliant and persuasive performance. Like John Carewe on the evening before, Steuart Bedford achieved an interpretation which glowed

with rhythmic drive, bringing a sense of austere lyricism into the music, something which until now had remained unheard. The concerto's softer sounds created by orthodox pitches and notation have replaced the earlier experimental ones and the whole was played with projection and an excellent balance. James Kirby's piano playing infected Chopin's *Andante spianato and Grande Polonaise brillante* in E Flat with life and rhythmic *panache*, especially in the Polonaise section, which, with all its zest and vitality has become the dance form that Chopin has made so much his own.

Possibly, the finest performance of the week must have been that of the first Symphony. The Repertoire Orchestra has improved beyond all belief with some fine playing in all the sections. Colin Metters's approach to this work brought out a highly disciplined and invigorating reading of a piece that deserves a place in the European orchestral music tradition of this century.

The two concerts on Thursday were no less eventful, the evening one crowning the entire Festival with a performance of the second Symphony. The moving away from the instrumental colour-effects began in 1974 and this work, receiving its London première, conducted by Maurice Handford, is derived from and to a certain extent continues the late-Romantic symphonic output. Using sonata form with three subjects as its structure, it is in one movement and some of the thematic content is taken from the first two bars of the Christmas carol 'Silent Night', which is heard twice. Monumental in stature, the quasi-film-score feel to the work cannot be ignored, being an unnatural course for stylistic development or change. The composer's achievements are baffling, and considerable controversy has been created concerning his thoughts and intentions. Concluding the series of Chopin works was a delicate and affectionate performance by Haesung Min of the first piano Concerto. It was unfortunate that the orchestral playing was rather too variable in standard and that the more exposed passages lacked confidence and good ensemble.

Earlier that day Penderecki's second string Quartet (with Lesley Hatfield, Ann Criscuolo, Leon King and Alison Wells) dominated a lunchtime concert that included Chopin's little known G minor cello Sonata. Michael Dussek (replacing Rebecca Lodge at short notice) was wonderfully supportive, particularly in the slow movement, which showed Richard May's cello playing at its best. With Rupert Burleigh, Peter Sheppard played the Three Miniatures for violin and piano of 1959; curiously uneventful pieces despite an apparent understanding from the performers. A rather remote interpretation of six songs by Chopin by Susan Parry and Huw Rhys-Evans with Rebecca Lodge as pianist, and Rachel Bolt giving the UK première of the Cadenza for viola by Penderecki filled out an over-long concert.

In a way no one person really deserves singling out for recognition of any special achievement. It would be totally unfair to do this. The four days were a corporate undertaking, exhausting in concentration but elating in the many surprises and revelations they provided.

Harrison Birtwistle: the Forms and Aims behind the Music

Stephen Warner

Harrison Birtwistle was born on 15 July 1934 in the Lancashire mill town of Accrington. One of Britain's foremost composers, his music is constantly being performed throughout the world. His earliest musical training was as a clarinetist, and it was in that capacity that he won a scholarship to the Royal Manchester



Harrison Birtwistle
Photograph by Universal Edition

College of Music in 1952. There, however, he joined the composition class of Richard Hall and was soon drawn into contemporary music through his contacts with Alexander Goehr, Peter Maxwell Davies, John Ogdon and Elgar Howarth, all students in Manchester at the time and with whom he formed the New Manchester Group, dedicated to the performance of the works of Schönberg, Berg, Webern and the European *avant-garde*. It is important to note that whatever Birtwistle composed during this period he suppressed. Whenever he tried his hand at a twelve-note piece his efforts came to nothing. When his first work (*Refrains and Choruses*) did eventually come in 1957, he had already begun to establish an entirely personal idiom that clearly owed a debt to the textures of total serialism but was more obviously derived from Stravinsky, Varèse and Messiaen. After completing his course in Manchester, Birtwistle joined the band of the Royal Artillery for his National Service, and after the statutory two years spent a year at the RAM studying the clarinet with Reginald Kell. Through the late 1950s and early 1960s Birtwistle combined the careers of composer and school-teacher, a phase brought to an end in 1966 when he was awarded a Harkness International Fellowship, enabling him to reside for two years in the USA, the first year of which he spent as a Fellow of Princeton University. Since then he has devoted himself entirely to composition. In 1973 he was Cornell Visiting Professor at Swarthmore College, Pennsylvania, and in 1975 he was appointed musical director of the newly established National Theatre on the South Bank in London. Birtwistle has been

connected with two performing groups, The Pierrot Players, which he founded jointly with Maxwell Davies in 1967, and later the clarinet-based group Matrix, but Birtwistle has never wished to be constrained by close collaboration with a particular fixed group of performers. He has explored a wide range of media, including electronic and computer-generated materials.

Perspectives on composers still practising their craft are always difficult, especially with one whose progress has been as independent as Birtwistle's, but in this essay I aim to discover the style that Birtwistle did eventually associate himself with after his failure with the twelve-note system. I want to look at the forms and devices behind this most complex, 'rude', music and consider the ideas and aims that are of the most profound importance to his musical 'creations'. Birtwistle has said 'It's not a question of having ideas, ideas are ten a penny. I've enough in my head to see me through four lifetimes. That's not the problem. The problem is how to make use of ideas, how to proliferate them, and this needs more than intuition.' I want to find out how he achieves this.

Birtwistle's earliest surviving work is the wind quintet *Refrains and Choruses* of 1957. Since then he has composed about sixty pieces but it is interesting to note that there are no songs (apart from the set of miniature *Songs for Myself*, 1984), sonatas, quartets, concertos or symphonies among them; he has scrupulously avoided titles associated with the developing forms of classical music. Why is this? Well, it is to do with the idea of what Birtwistle calls the 'goal-orientated' music of the classical and romantic traditions. Birtwistle realised on hearing the three *Gymnopédies* of Satie that each piece seemed to be going through the same music from a different angle. It was as if he were looking at facets of a diamond and instantly realised that he preferred the 'circling immobility' of Satie's style to that of the goal-orientated structures of sonata-derived forms.

A problem has arisen for Birtwistle with this belief, for if your music is not goal-orientated, how can you have a work? How can you write a work which is long and continuous but gives the impression of having been worked out? You have the problem of creating for the listener the feeling that when the work ends, he has had an experience. Obviously, if you employ this form of composing some repetition is implicit, and we shall see that repetition is one of the composer's principal means of ensuring continuity without having to rely on developmental procedures.

As the titles of his works suggest (*Three Movements with Fanfares, Entr'actes and Sappho Fragments, Tragoedia, Chorales*, etc) his early works relied heavily upon sectional structures as here repetition is a part of the form (*ie* verse and refrain) and provided for him a solution to the problem. It must however be made clear that this repetition is 'not psychologically necessary as the recapitulation became in the late classical sonata form'. What it appears Birtwistle tries to do is to provide for us a return to music as architecture 'where the return of A in ABA is a matter of design and balance'. In sonata form which has an ABA structure the recapitulation A is only there because it fulfils a psychological need. Wilfred Mellers, in his book *Caliban Reborn*, makes the distinction between music of 'being' and music of 'becoming' to distinguish between music as architecture and music as psychology. By returning to music as architecture Birtwistle returns to music as 'being' where the A (or any other repetition) is not psychologically necessary. 'Being' music is

music in the moment: innocence, non-developmental static music.

This idea of music as 'being' perhaps has something to do with Birtwistle's abiding passion for Greek theatre and poetry. His interest, however, is not intellectual—he knows little of Greek history or philosophy—it is more to do with sensuality. Birtwistle conceives all his music theatrically. It is not merely dramatic in the sense that Beethoven's music is dramatic; it is as if the platform were a stage and the players *dramatis personae*. He identifies character types within the scene (*rôle-playing*) like Stravinsky. We will look at this more later, but the important point is that Birtwistle does not engage himself in culture as it was at the beginning of his composing career, but tries to get outside it. He tries to return to a period before the thoughts and workings of such composers as Bach and Mozart when music was a powerful force in society and not an aspect of 'civilised' culture. The works of this 'sectional' type of style therefore provide us with very angular, jabbing, stabbing sounds, which have an almost primitive quality.

Fundamental to Birtwistle is the conviction that he is an inventor, someone who constructs. He claims that he does not compose by intuition but by method, believing that intuition only produces clichés; it regurgitates what has been supplied to it and so can never create anything new. We can now then state one of Birtwistle's composing (constructing) maxims which is to preserve decision-making only for high-level matters. What he wants to do is to find ways of letting music write itself (*ie* a person writes the programme and the computer or automatic process does the rest).

The fashionable interests at this time were in the procedures of early music and so Birtwistle was delighted to discover the mediaeval practice of isorhythm, which fitted the description of being both automatic and repetitive. This involves the superimposition of a self-repeating rhythmic pattern of a certain length (*talea*) upon a self-repeating melodic pattern of a different length (*colour*) so that the beginnings of the two patterns only coincide once in a while. One of the most obvious advantages this provides for Birtwistle is that it need not have either a beginning or an end—it is therefore the very antithesis of goal-orientation. It is also worth remembering that Birtwistle began his career as a clarinet player, and so he instinctively thought in terms of single-line (or 'monodies' as he prefers to call them) construction such as isorhythm, and by using the mediaeval practice of organum (the doubling of the line at the octave, fifth or fourth) he is able to expand lines both horizontally and vertically to thicken the texture. His use of organum usually involves imperfect rather than perfect intervals (*ie* augmented as opposed to perfect fourths).

It has been suggested that all Birtwistle's music stems from a Central Organising Principle comprising two maxims. The first is to start with an absolutely regular and uniform pattern of the most predictable kind and the second to superimpose on it a pattern that is its complete opposite. What this does is to base everything on a combination of chance and necessity. It is an automatic process. According to D'Arcy Thompson's *On Growth and Form* this is the combination which governs the growth, development, and evolution of all living things. This is important to Birtwistle as he enhances the impression that the process is akin to something living. But things that live must die and are therefore goal-orientated. Birtwistle has brought back the situation he intended

to abandon and this paradox is the core of his music. It is worth noting how a melodic motif of a falling semitone followed by a rising tone (E, D sharp, F natural from *The Fields of Sorrow*) begins nearly all his pieces and is the basic cell from which all things grow.

Let us consider Birtwistle's COP with regard to one aspect of *Refrains and Choruses* which exposes it most clearly: the scoring of the piece. The drama of all his music follows the classical precedents in that it moves towards a moment combining recognition (anagnorisis) with reversal (peripeteia) at which stage the structure returns back to its point of maximum response, its starting point. As we mentioned earlier, the work is scored for wind quintet. It is a uniform group in that certain properties are constant throughout but the horn (being the only brass instrument) is the odd man out. As his COP requires that something uniform and regular be set against something capricious and irregular, then capriciousness is the rôle the horn must play. To use the terms of Greek drama, the horn is the Protagonist and the drama the conflict between the individual horn and the solidarity of the group. During the course of the work the horn gradually asserts itself more and more until the other instruments, acting as a united chorus, virtually silence the horn. This is the peripeteia, and in that moment the chorus play the assertive part absorbing the horn into the chorus and the drama is over.

Another device I feel needs to be looked at is his use of symmetries (another form of repetition)—particularly what he calls the 'bilateral symmetries' (A B A formal units). It was in *Tragoedia* (1965) that this device is best exploited, and with it Birtwistle established himself as the most forceful and uncompromisingly original British composer of his generation. Here is what he has to say in his sleeve note for the record: 'The essence of the work's structure is symmetry—more specifically, bilateral symmetry in which concentric layers are grouped outward from a static central pillar (Parados A, Episodion B, Stasimon C, Episodion B, Exodos A). Although the Episodion is symmetrically complete in the small, it is also part of a large symmetry which is not yet complete. This is what impels the music forward across the central Stasimon and into the second Episodion. Symmetry may be seen retrospectively as a static phenomenon; but incomplete symmetry, that is symmetry in the process of being formed, is dynamic because it creates a structural need that eventually must be satisfied. The second Episodion begins the return journey. It is a mirror-image of the first only to the extent that it reverses the characters: 'peaceful—peaceful—violent' becomes 'violent—peaceful—peaceful'. An exact mirror structure, even though motivated earlier in the work, would limit the form to one dimension as the work drew to a close.' In his *Three Sonatas* for nine instruments and *Précis* for solo piano Birtwistle continues to look into the idea of a work which turned back on itself yet had a sense of forward movement.

It was with his instrumental *Verses for Ensembles* (1968/9) that Birtwistle reached the climax of this sectional form of organisation. It is his most elaborate verse-form essay and has the special feature that the players change position in order to articulate more clearly the contrasted musical blocks out of which the score is made. He first used the visual to intensify the aural in *Entr'actes and Sappho Fragments*. As Stephen Walsh has written: 'In this work the stridency of harmony and timbre reaches an

extreme and there are no strings to soften the exhausting brilliance of woodwind, brass and percussion.'

In this first period Birtwistle was concerned with the balance between the individual and the chorus. *Verses for Ensembles* provides us with one of the rare specimens of Birtwistle's use of external references. In his theatrical pieces, of course, they are essential, but on the whole he avoids them in other works simply because the dramas he enacts are internal rather than external. They are dramas of the mind and do not require external referents. Expressed in the terms of Carl Jung, it involves the relationship between the ego, the centre of the conscious mind, and that deep layer of the unconscious mind Jung called the collective unconscious. In all his music Birtwistle requires a soloist to represent the ego and a chorus to represent the collective unconscious, and he aims in this 'period' to demonstrate that the individual cannot survive without the collective by showing in such works as *Nomos* (1968) and *Linoi* (1969) that individual solo lines that go their own sweet way or silence the supporting chorus, destroy themselves.

It is very difficult to divide Birtwistle's music into neat little sections, but in 1970 with the composition of *Nenia: The Death of Orpheus* there is a change in style, or at least a change in mood. Gone are the symmetries, the hard edges, the abrupt juxtapositions; in their place comes a darker, more sensuous tone. The effect is of serenity, but do not be fooled, for the scores are very complex. Michael Nyman discusses this change on the record cover of *Nenia*, where he calls it a primarily melodic, non-dynamic, processional style. 'Now colours and densities evolve and change gradually as in a procession across a landscape, and time is not sharply subdivided but unfolds as a broad, slowly progressing continuum'. In the works of this 'period', such as *Nenia*, *Dinah* and *Nick's Love Song* (1970), *Meridian* (1970–1), *The Fields of Sorrow* (1972), *The Triumph of Time* (1971–2), *An Imaginary Landscape* (1971) and *Grimethorpe Aria* (1973), Birtwistle's main compositional preoccupation is with new concepts of time.

Let us look at *The Triumph of Time*. What Birtwistle has done is to cast the piece as a huge funeral march of Mahlerian proportions. It takes its title from the engraving by Bruegel depicting Time at the head of a procession, with Death on a skinny nag and Fame on a resplendent elephant. In the note on the record cover he says that musically the listener should imagine 'in the foreground, the overall image of the procession, a freeze frame, only a sample of an event already in motion; parts of the procession must already have gone by, others are surely to come; a procession made up of a (necessarily) linked chain of material objects which have no necessary connection with each other... in the background, recurrent procedures that are continuously there if only seasonally—the maypole, a weather vane, the tides... the position of the spectator identical with the composer's during the process of composition'. In other words, time is multi-dimensional; events close at hand appear to be moving more rapidly than those in the distance simply because we can see them more clearly.

In *The Triumph of Time*, Triumphant Time is represented by a three-note phrase on a soprano saxophone. It is repeated seven times unaltered when it explodes into an ear-piercing chorale screamed out by all high woodwinds. This is time the destroyer. Time however fails to destroy the beautiful cor anglais tune

representing time transcended, and what distinguishes this from the other processions is that it is time transcended rather than time triumphant that lingers in the mind.

Obviously Birtwistle's fascination with time is far too complex to discuss in detail here but what is important is to realise how his exploration of time is a cyclic phenomenon. Here the central idea is that while man perishes, life returns and repeats. It embodies the concept of constant renewal.

One last type of work we must look at are his pulse pieces—*Chronometer* (1972), *Silbury Air* (1977), *Pulse Field* (1977), and *Pulse Sampler* (1981). What Birtwistle does in these pieces is to superimpose upon each other pulses moving at different velocities. He explores the rhythmic variety pulse provides, and, most importantly, provides the powerful sense of something primeval lying beneath the surface of events. Birtwistle presents us with the vision of time's relativity—he reaches beyond it by transforming the mechanical divisions of time into the timeless space of music. *Chronometer* is time as measured by watches and clocks with the recording of their sounds juxtaposed upon each other. In *Silbury Air*, Birtwistle places a 'pulse labyrinth' at the beginning of the score. This provides the organisation of the work, offering for himself a means of changing gear either by preserving the unit or the metronome mark. This means that although the ticking of the pulse is constant the groupings may sometimes change and sometimes the velocity. Birtwistle says that although his piece is named after the huge prehistoric mound in Wiltshire, Silbury Hill, there is no romantic or mathematical association with its history, shape or size. Instead, just as a landscape comprises static objects in juxtaposition, so this piece juxtaposes and repeats static blocks of sound. They are in themselves then subject to other modes of repetition, change and juxtaposition.

What Birtwistle has gradually developed through his career is a more organic technique in which ideas grow and evolve, often from work to work. He confirms this when he says that he has the impression that he has composed the same piece over and over again. Birtwistle has described three types of ideas: old, mature, and new. In each work there is an idea from the past that has reached maturity and is now dying away, an idea that in his present work has reached maturity and an idea that is new and whose direction he is at that time unsure of. This certainly enhances that impression. Another point is that although his works end, they do not have to. The forms on which they are constructed are repetitive and not goal-orientated and so they can continue *ad infinitum*. Perhaps this also suggests that each work is a continuation of the previous one. One last point is that the devices used by Birtwistle are in no way confined to certain work or 'periods'. They recur throughout his creative output and this must be remembered.

Harrison Birtwistle is a composer who is at the forefront of new thinking—or old thinking!

In any career it is sometimes necessary to stand back from the daily struggle with means, and review the end. This is perhaps particularly true in the practical and pressured environment of a music college. It is all too easy for students to forget what first moved them towards music—and often all too difficult to understand how to use that enthusiasm.

However, since 1977 there has been a course at the RAM which, for those who discover it, can open just these doors. It aims to discover people's deepest musical responses and needs. The course is run by Mrs Margaret Hubicki and is called 'Communication Through Music'. Maybe 'course' is the wrong word: the aim is not to train specialists, but rather to set up events, usually talks and films, which anyone may come to—and perhaps be moved by.

What has moved me? Most recently, in March, a school band letting rip with 'Bring me Sunshine'. Even the recorders were in tune; they had the most extrovert of drummers—and they were all from the Mary Hare Grammar School at Newbury for the Hearing-Impaired. Their Music Director, William Fawkes, spoke most enlighteningly and inspiringly about how music in the school began and has grown to be what it now is. The occasion was a pioneering collaboration: not merely a concert but a demonstration of musicality being coaxed from behind the artificial barrier of deafness. The unpretentious pleasure of the pupils came as the surprise it should not have been.

What else do I remember? The strange, strong sound of a mother's heartbeat as the child in the womb hears it; films of terribly handicapped children and adults opening like flowers as music therapists got through to them where nothing else could; a Council for Music in Hospitals concert in a dreadfully drab long-stay psychiatric unit where the residents got up and danced as the music reminded them that they hadn't always been in an institution.

Of course, the great majority of RAM students will not be music therapists, but every audience has to be 'reached'. An understanding of the many levels at which music communicates, and of its therapeutic properties, is almost the definition of a musician. Mrs Hubicki's personal experience of these qualities encouraged her to set up the course, and its development reflects this.

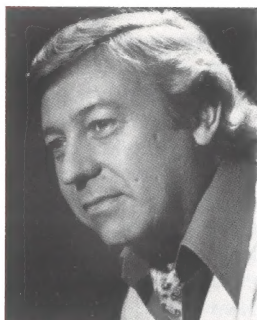
At first there were practical classes in communication in performance given by Joan Davies and Daphne Ibbott, pianists for the Council for Music in Hospitals. Work for the Council means first-class performances dictated entirely by the needs of their audiences of sick people. Now the course has talks by distinguished representatives of the many organisations with which it has links: the Council for Music in Hospitals; the Nordoff-Robbins Music Therapy Centre; the Disabled Living Foundation; the Mary Hare Grammar School for the Hearing-Impaired, and the proposed Healing Centre in St Marylebone Church. It also has contact with Live Music Now; the Guildhall Music Therapy School; Shape; the National Bureau for Handicapped Students; the British Society for Music Therapy and the Lambeth Community Care Centre. There are now so many connections that it has become an exciting 'meeting-up' of all kinds of 'applied music' and is still gathering momentum. Help has been given in an advisory capacity to doctors, parents, teachers and students from Britain, New Zealand, South Africa and Canada.

Some of those who attended the course have indeed become therapists or work for the Council for Music in Hospitals; but most have simply been enriched—not only musically. Many students are still unconvinced that they could benefit from the course. I think this is going to change.

Obituary

John Gibbs 1937–86

Kenneth Bowen



Photograph by Robert
Carpenter Turner

John Gibbs, splendid operatic baritone, died on 21 January at the early age of forty-eight. He was a Londoner who moved eastwards along the Marylebone Road from Marylebone Grammar School (now closed) to the Academy, where he studied with Henry Cummings. John came to the Academy rather young and was overshadowed for much of his time by older, more mature singers. He did not figure prominently in the Academy's opera productions, but he won the Ricordi Opera Prize and, more important, met his wife Margaret when she was a student répétiteur for the Opera Class in *Hansel and Gretel*, in which John played the Father. After the Academy John studied with Joan Cross, with Modesti in Paris and Ricci in Rome. He made his début in Nicholas Maw's *One Man Show* at the Jeannetta Cochrane Theatre, and shortly afterwards joined the Welsh National Opera, where he sang Mozart's Figaro, Leporello and Escamillo with great success.

He first appeared at the Royal Opera House as Patroclus in Tippet's *King Priam* in 1967, and returned to that opera as the Old Man last year. In the intervening years he sang over twenty rôles at Covent Garden, including Angelotti in *Tosca*, Mr Redburn in *Billy Budd* and the Notary in *Der Rosenkavalier*, where his characterisations were so detailed and so graphically put over that when on stage he was the centre of attention. His voice was strong, firm and vibrant, and his stage-craft impeccable: he was a marvellous singing-actor. It was at the Coliseum for the English National Opera that he was given his best opportunities: Amonasro, Alfio, Rossini's Bartolo, and Faninal. His last rôle, bravely undertaken at short notice only weeks before he died, was Trinity Moses in Kurt Weill's *Mahagonny* at Wexford.

John was a man of many parts other than those he played on stage. He was an excellent voice teacher, tough, demanding and outspoken as only he could be. (His frankness was not to everybody's taste and he suffered professionally for it at times.) Outside his work he was a most enthusiastic member of the Savage Club and a passionate cricketer who was a member of the MCC, played for Hampstead CC and was often opening bat for *The Guardian* in friendly matches. At one stage he even found time to stand as a Liberal candidate for the GLC.

His funeral in Golders Green on 27 January was attended by so many friends and colleagues that half the congregation could not get into the chapel and had to stand outside in the rain. A large number of well-known opera singers attended and the hymn-singing was wonderful. This was also true at the moving and impressive Service of Thanksgiving held at St Paul's Church, Covent Garden on 19 March; Sir John Tooley read the lesson, Viscount Dilhorne (a singing student of John's) gave the beautifully phrased Address and Forbes Robinson read from *The Pilgrim's Progress*—the same passage that I was honoured and privileged to read at John's funeral. The service was arranged by the Savage Club in association with the Royal Opera and included an affectionate rendering of 'The long day closes' by members of the Club, directed by Robin Stapleton. There was deep sadness at the loss of someone who had loved life so much and had so much left to give, but there was great joy, and a sense of elation, at having known such an endearing and honest man.

Our sympathy goes out to his widow Margaret, always a tower of strength to John, and to his son Oliver, who goes to Lancaster University in the Autumn.

Sidney Harrison 1903–86

John Gardner



Sidney Harrison was born in 1903 of Jewish immigrant parents from Poland. His father Edward Harrison was a successful ladies' tailor who had worked in the East End, Savile Row, Paris and Berlin before moving back to London to live at The Grove, Hammersmith, and to run his business opposite the old Lyric Theatre, where he was patronised by many well-known actresses. He prospered until the thirties boom in cheap, ready-made clothes forced him into premature retirement.

Sidney had altogether five brothers and one sister. Of the former all except Freddy, who died at the age of ten, had variedly successful careers. Jack, the eldest, was an inventive aeronautical engineer and journalist; Alfred founded a firm which installed penny-in-the-slot telescopes in beauty spots; whilst Marcel became a journalist on a number of business publications.

Sidney, the third son, had more than his fair share of hereditary talent. I often felt that he could have been a successful barrister had he so wished, and such was his understanding of machinery, that I am sure he could, like his eldest brother, have become an engineer. As it was, he was a precociously talented musician and found himself at the age of ten as a pupil of Francesco Berger at the Guildhall School of Music.

At thirteen he played Liszt's second Hungarian Rhapsody at a Chappell Ballad Concert in London's Queen's Hall where, as he himself once put it, 'being well trained in the art of platform behaviour', he was encored. At fifteen, plans to send him to Cambridge were scotched by Berger ('if that boy goes to Cambridge they'll turn him into a scholar; he's an artist!'), and he became instead a full-time student at the Guildhall under Orlando Morgan, who put him on a stringent diet of Bach, thus, in Sidney's own words, much improving his Chopin by teaching him how to play soft and loud at the same time.

During his early years Sidney was much in demand in cinemas, hotels and bandstands, where his versatile musicianship and quick wits made him an ideal soloist, accompanist and band pianist. But he also did much 'serious' playing, having won a prize which paid for a Wigmore—or, as it then was, Bechstein Hall recital. In 1923 he broadcast a short solo programme: an event which was the precursor of many engagements with the BBC during the next sixty years and led eventually to his being a regular contributor to the somewhat highbrow *Music Magazine*, at which his lightness of touch and discursive mind could bring a serious programme to a relaxed yet informative end.

In 1950 he began to give live piano lessons on television: an activity that was to make him a household figure not only in Britain but also in Australasia, where he did similar series. Though at that time I had no television, it is not difficult for me, knowing Sidney's outstanding gifts of exposition and communication, to imagine how successful these programmes were. He was a born simplifier of problems; someone who could put things in a nutshell and make a boring chore into a delightful pastime.

During the Second World War he worked in Civil Defence, from which he was luckily from time to time given leave to fulfil musical engagements. Through lack of foreign competition performers at that time were in short supply, and Sidney became a frequent concerto-player with the London and provincial orchestras. Later he was to become conductor to the Ballet Rambert and of children's concerts given by the London Philharmonic Orchestra: an activity in which he had to address

the young audience as well as perform before them—a task for which he was most aptly fitted.

In 1965 he left the Guildhall, where he had taught for some forty years, and joined the staff of the Academy, remaining there until his retirement in 1978 at the age of seventy-five. Many outstanding pianists passed through his hands during that time; the most eminent of all being, perhaps, Ian Hobson, winner of the Leeds Competition in 1980. Ian later emigrated to the States but nevertheless returned in order to direct the RAM Symphony Orchestra for Sidney's eightieth-birthday concert in May 1983.

In addition to being one of the most gifted native-born pianists of his generation, Sidney was a brilliant lecture-recitalist and a much-in-demand adjudicator of competition festivals, appearing all over Britain as well as in Hong Kong, Trinidad and Canada, where he once awarded first prize to a teenage Glenn Gould. One must not forget also, his contribution to John Davies's European Summer School for Young Musicians (ESSYM) where, from 1970 until 1975, he was in charge of the piano class.

He also had a few charming compositions to his credit, and, in addition to his musical journalism, wrote many books. Of these I would recommend especially *Grand Piano* (Faber & Faber 1976) with its blend of lightly-held scholarship, commonsense, sharpness of observation and readability. Surely no better account exists of the instrument Sidney loved.

As both writer and talker Sidney was a born aphorist. One of his many *dicta*, that in music 'appetite is more important than taste', he himself exemplified. He was a tireless attendee at concerts of all kinds and at musical theatre, where he took in *Me and my girl* as well as Grand Opera. I can remember going with him to Ronnie's to hear the young Oscar Peterson, and to the Royal Festival Hall to listen to the elderly but still sprightly Count Basie direct his band with Ella Fitzgerald: two occasions he enjoyed greatly if critically. He was, in fact, interested in all music until the very end when, sadly, he left two-and-a-half chapters of an uncompleted book for EMI entitled *How to enjoy musical history*. This was to have been an entertaining musico-historico travelogue in which a fictitious rich music-lover goes all over the world investigating various styles of music at their sources with copious and often ironic juxtapositions and cross-references. He was to find the German Handel, in contrast to his coeval the churchy Bach, writing operas in Italy and England; to experience the use of electronics by illiterate pop musicians as well as the sophisticated Stockhausen, and so on. What a lovely, painless education that book would have been! So Sidney-ish, however, that no-one else would dare continue it to completion.

Sidney was created an MBE in 1985 and was at his death on 8 January 1986 chairman of the British section of the European Piano Teachers Association (EPTA). He was twice married; secondly to Sydney Graham, with whom he shared for thirty-nine years a model relationship of love, companionship and mutual interests, aptly symbolised by the happy coincidence of their homophonous forenames. The sympathy of all his friends and admirers goes out to her, their son Graham and his wife Shirley, and their two grandsons Niall and Timothy.

With the death of Wilfred (Elmar) Smith (incidentally not to be confused with the eminent flautist of the same name) on 26 November 1985 many of us found it hard to believe that such a very special friend had been taken from us. And what a shattering



blow to his dear wife and children who had given him so much happiness since his comparatively late marriage in 1971! The jolliness, the unflagging zest for music-making and the generous spirit had for so long seemed impervious to the burdens that wear down lesser mortals. Furthermore, his parents had been active until well in their eighties and Wilfred was expected to do as well, if not better.

I first met Wilfred when, in the company of many other 'mature' students—some of them very mature indeed—he arrived at the RAM for the year 1947–8, having for the previous year attended a course at the Royal School of Church Music. Like so many of his contemporaries, his musical career had been interrupted by war service. Wilfred had been a Major in the Indian Army, working as a cryptographer.

He appeared to spend most of his time conducting (when he was not singing at Westminster Abbey or in the Royal Choral Society)—for he was on the conductors' course. As well as being extremely competent with a choir or orchestra and having admirable musical judgment (in my view) he always secured a keen response. He loved his year at the Academy and maintained close links socially through the RAM Club (of which he was Honorary Treasurer at the time of his death), and professionally through the many friendships he forged amongst his fellow-students and his professors—Greville Cooke (piano) and especially Ernest Read (conducting) and Paul Steinitz (composition).

How is one worthily to pay tribute to such a character as Wilfred? Is it in order to recall several hair-raising rides in a succession of dreadful motorcars? Or an Evensong impeccably played? Friends gathered in from far and wide to mount a full-scale performance of a neglected oratorio? A sight-singing class where judiciously chosen tests allow for confidence to be fostered as well as the occasional (?not-so-occasional) accident to occur? A jolly aural-training class? A troupe of bassoonists parading and playing 'Summer is icumen in' with Wilfred in the lead? School children at an orchestral course starting the morning with massed scales and loving it? A hard-hitting innings with plenty of boundaries and perhaps some quick singles, with Noel Cox at the other end? Tennis doubles—especially memorable for Raymond Bryant invoking the aid of his 'secret weapon'? Affably adjudicating a competitive festival? Overturning a (very) small bus while driving an Austin Seven—and at the subsequent hearing, one hundred and twenty-four citizens claiming to have been in the very small bus and applying for damages for the injuries received? (Obviously while in India!) The school on tenterhooks just before 6.30 Evensong: is 'he' going to get back in time from conducting the Brighton Youth Orchestra's rehearsal, knowing that the journey *ought* to take a little longer than the time allowed? A brilliant account of a formidable piano part? Wilfred very annoyed. (I only saw this occur twice. Both times we were on the same side, thank goodness.) Singing madrigals under a tree on a hot day? Gently relieving exam nerves in Blackheath, or Bombay, or Mauritius or even New Zealand? Wilfred at home for Sunday lunch, so proud of his wife and children, dispensing hospitality and *bonhomie* and loving every moment? And how we grieve for Felicity, Sebastian and Rosamund in their irreparable loss.

Wilfred was born in 1916 and brought up in the Charlton and Westcombe Park area of London where his father, Charles

**Wilfred E Smith
1916–85**

Christopher Regan

Richard Smith, ARCO was active as a schoolmaster, organist and choir-trainer. Wilfred was the youngest of four boys, and in addition to being taught at first by his father, received much encouragement from his eldest brother, Edgar, who has also had a life-long interest in music, though not professionally.

Being bright and hard-working as well as instinctively musical, Wilfred won a scholarship to Colfe's Grammar School and also won an LCC scholarship which enabled him to have lessons from York Trotter and James Ching. Proceeding to University was dependent on Wilfred again winning a scholarship. His headmaster encouraged him to compete for a mathematics scholarship at New College, Oxford (which he won!) as it was reckoned there was less competition in that subject than in music. It was not long before Wilfred managed to persuade the authorities to allow him to transfer to reading music. His tutors included Ernest Walker, as well as Sydney Watson who was organist of New College at that time. Since his death I have seen some of Wilfred's 'workings' from those days. He had an enviable ease and fluency in coping with five-part counterpoint exercises—enhanced by a legible, flowing manuscript which was to prove such an advantage to him in later life when composing or scoring at short notice.

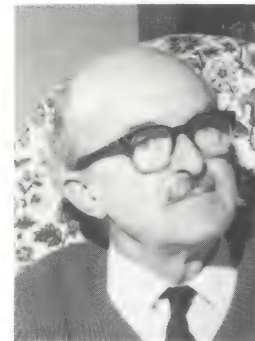
For nearly fifty years Wilfred earned his living as an inspiring and discerning teacher. Here, for the record, is the list. All Hallows School, Devon; St Paul's Cathedral, Calcutta together with La Martinière Boys School; Tonbridge School; Hurstpierpoint College; St Mary Abbots Church, Kensington; Eltham Green Comprehensive (one year only!); Maria Assumpta College, Kensington Square; and from 1967 the RAM. Every lesson was so fresh and seemingly spontaneous that few can have guessed how carefully he prepared himself for everything and the positive effort he made to know thoroughly a wide repertoire. This was achieved because he had exceptional vitality and tenacity. He once told me that no matter how late he got to bed he always read *The Times* law reports before going to sleep.

Not even Wilfred's adroitness enabled him to avoid administrative chores, nor would he have sought to shirk taking his share. His intelligence, patience and persuasiveness made him a good chairman. He was Warden of the ISM's School Music Section in 1961 and during his time at Maria Assumpta he was inevitably caught up with a great deal of committee work when the B Ed was being planned. At the time of his death he was a member of the Committee of Management of the Royal Philharmonic Society. Wilfred was elected ARAM in 1955 and FRAM in 1981.

For a year or two Wilfred and Felicity had been preparing for his retirement, which was due on his becoming seventy this year, and had planned to start a new chapter by building up a private teaching practice in Dorset. To this end the family moved to a suitable house in Swanage during the summer. Wilfred was examining in the Far East at the time. Alas, on his return it was apparent that he was a very sick man. For a month he struggled up to London to do his RAM work and play at St Mary Abbots. The last time he played was for a Memorial Service at which the Widor *Toccata* had been requested. I am told that despite his weariness he pulled off a splendid account of the *Toccata*—well done, Wilfred.

Mansel Thomas 1909–86

Patrick Piggott



Photograph by the British
Broadcasting Corporation

The death of Mansel Thomas in January leaves an unbridgeable gap in Welsh musical life. Famous throughout the Principality (and far beyond it) as composer, conductor and adjudicator, he was for many years the BBC's leading representative in Wales, a position which allowed him to encourage and promote, with characteristic generosity, the early careers of many artists who have since become world celebrities. By these he will be as deeply mourned as by his wide circle of friends and colleagues and by admirers of his splendid legacy of compositions. His many works, with some notable exceptions, consist of music for voices in all its various forms: songs, part-songs, church music, large-scale choral pieces both with and without accompaniment—in short, everything but the great oratorio he planned but which a series of tragic strokes during his last years prevented him from achieving.

A native of Tylorstown, a small village in the Rhondda Valley, Mansel's outstanding musical gifts attracted early attention to him in Wales and resulted in the award of a Rhondda Scholarship while he was still of school age. Thus he was able to enrol as a student at the Academy when still only sixteen.

At the RAM his professors were Benjamin Dale for composition and John Pauer for piano. He also had some lessons in organ-playing from Dr Durrant. After a brilliant studentship, during which he received many prestigious awards and won numerous prizes, Mansel remained to free-lance in London for a year or so, teaching, accompanying singers and laying the foundations of his future skill as a conductor through his work as organist and choir-master at London's Shirland Road and Charing Cross Welsh chapels.

In 1936 Mansel returned to Wales to join the staff of the recently established broadcasting station in Cardiff as a music producer and as assistant conductor of the BBC Welsh Orchestra. On the outbreak of war in 1939 the orchestra was temporarily disbanded and in 1941 Mansel moved to North Wales, where for a time he conducted the orchestra of the BBC Variety Department, which had been evacuated to Bangor. Two years later he began a period of army service with the Royal Army Service Corps which lasted until 1946. But even during this serious interruption of his career there were rewarding artistic events: for not only did Mansel continue to compose beautiful songs and to make many fine arrangements of Welsh folk melodies, but opportunities arose, once the allied armies had re-occupied Brussels, for his flair as a conductor to be put to good use, notable events being concerts with the Belgian National Orchestra (at one of these he conducted the première in Belgium of Britten's violin Concerto with Grumiaux as soloist) and the formation of an entirely new orchestra drawn from members of the allied forces intermixed with local musicians.

Return to civilian life meant for Mansel an immediate resumption of his work for the BBC. In 1939 he had married the well-known Welsh cellist, Megan Lloyd (they had been students together at the RAM), and he was now the father of two small girls, Grace and Siân, both born during the war years. For his daughters Mansel wrote a delightful book of simple Welsh songs for children, *Caneuon Grace a Siân*, which are an early example of one of the most attractive branches of his art—the music he wrote for and about children.

As the years passed he became in turn senior music producer for the BBC in Wales and principal conductor of the BBC Welsh

Orchestra, and, in 1950, the BBC's Head of Music for Wales. Now a national celebrity, he was much in demand as a conductor at festivals with leading choirs and orchestras and also with brass bands, a specialised field of music in which he was an acknowledged expert. It was during these years that he was elected an FRAM. For the occasion of the Investiture of the Prince of Wales at Caernarvon Castle Mansel Thomas was commissioned to write a new work for chorus and orchestra. This was to be his *Rhapsody for a Prince* and it was appropriate that it was in the next Honours List that the Queen awarded him an OBE for his services to Welsh music.

Throughout his busy BBC life Mansel had never ceased to find time to compose, mostly music in the smaller forms, though there were exceptions such as his setting of Psalm 135 for contralto solo, chorus and orchestra. In 1965, however, he decided to retire from the BBC so that he might devote his remaining years entirely to composition. With their daughters now both married, Mansel and Magan moved from Cardiff to the heart of rural Gwent, and there, for the next fourteen years, Mansel produced the most important corpus of his work. It includes three *a cappella* masses; several fine cantatas (one with brass band accompaniment); a piano quintet which is probably his most important purely instrumental work; and very many songs and shorter choral pieces. These productive years were, however, brought to a sudden and tragic end, for in 1979 Mansel was felled by a major stroke. Though he lingered for seven years more, devotedly nursed by his wife and family, he never recovered enough to compose again.

It is probable that Mansel Thomas's songs, which number over 120, will prove to be his most lasting legacy to Welsh music-lovers, and when those set to Welsh words (about half of them) have been translated into English (this is now being done) and so made available to a wider public, it will be seen that they bear comparison with the work of many song composers of international stature.

Philip Tomblings 1902–86

Hugh Marchant



Photograph by
The Watford Observer

Philip Tomblings, who died on 2 March at the age of eighty-three, began his musical training at Exeter Cathedral School. He then became a student at the Royal College of Music and studied organ with Dr Henry Ley and composition with Dr Charles Wood. After taking the FRCO (CHM) he had the rare distinction of being awarded the Archbishop of Canterbury's Diploma in Church Music (ADCM). For many years he examined for the Associated Board. But the greater part of his musical career was in the service of various public schools. For forty-one years he held the following appointments with distinction: Tonbridge (assistant music master), Bloxham (organist and music master), St Lawrence College, Ramsgate, and Merchant Taylor's School (both as director of music).

In the light of this background it was no wonder that Philip Tomblings was invited in 1966 to join the RAM teaching staff as a professor of harmony. Although he came to the Academy at a time of life when some might be thinking of retiring he brought with him a wealth of experience of teaching and understanding young people. He was at once accepted into the sanctity of the top floor and throughout his time at the Academy taught in what was then Room 66 (now 512). It was not long before Philip's worth was recognised by the Academy. In 1968 he was made Hon ARAM, an honour which gave him immense pleasure. In the

same year, when Sir Anthony Lewis introduced the tutorial system, Philip became a tutor, a position so well fitted to his temperament. He held this post until he retired from the RAM in 1977.

The large congregation at his memorial service on 19 April in All Saints', Croxley Green (where Philip was organist from 1973 to 1982 and Organist Emeritus since 1982) was proof of his lovable character over a period of so many years. Our sympathy goes to his daughter, Angela, who survives him.

William Alwyn. Harold R Clark writes: Like William Llewellyn, I have never pretended to be a 'real' composer in the fullest sense of the term, yet his obituary on William Alwyn (Autumn issue, 1985) has made me regret that I never took the opportunity, in my own days at the Academy, of becoming one of Alwyn's students.

My own acquaintance with this extraordinarily versatile and friendly man began when he consented to become a patron of the annual series of summer recitals which I was promoting in Peterborough Cathedral. (Sir Thomas Armstrong was my first Patron, and Jimmy Blades was later to join the list.)

It would have been untypical of William to associate himself with any enterprise on a purely nominal level. He had a deep and genuine interest in all activities which promised to further the cause of music, and would often discuss the content of our programmes, never thrusting forward his own ideas, but heartily approving decisions to feature composers whose anniversaries happened to fall in a particular year.

Travelling to London one day, I sat in a quiet compartment of the train with a musical magazine and filled in the answers to a competition organised by the publishing house of Lengnick, posting the solution on my arrival at King's Cross. Having promptly forgotten about the entry, I was surprised to receive an award in the form of a credit voucher a few weeks later. This I proceeded to spend by ordering a score of William's second Symphony, the piano *Preludes*, *Sonata alla Toccata*, *Fantasy Waltzes* and the song-cycle—*Invocations*.

I thought that I knew the very pianist to interpret the *Fantasy Waltzes* in Michael Jones, whose interest in music beyond the conventional repertoire was well known to me. The programme for Michael's recital, given in July 1981, was devoted entirely to Alwyn and York Bowen, and, since ill-health prevented William from coming over from Suffolk for the event, I sent him a tape of the performance, which, he said, gave him great delight. It is good to know that John Ogdon has now recorded both the *Fantasy Waltzes* and the *Preludes* for Chandos.

William's four amusing and provocative articles, *The Musical Opinions of Dr Crotch*, which appeared in the *RAM Magazines* of 1974–5, should be read by every musician who finds himself slipping into the slavery of prejudice, or that of blinkered and parroted criticism—in fact they deserve to be reprinted. Dr Crotch certainly goads his readers into sitting up and thinking.

The only fear which William had, after committing the series to paper, was that the 'opinions' might be taken too literally as an exact portrait of his revered old friend Dr Wallace (Crotch). Wallace's opinions were, indeed, often outrageous, and yet they contained that all-important grain of truth. William always remembered sitting in the Duke's Hall one day, listening to Sir

Henry Wood rehearsing the *Cockaigne* Overture. Dr Wallace came into the hall and stood by the doorway listening intently. Suddenly he gave a very audible sniff and muttered: 'It's all sequences; the man can't compose', and then pattered out. *Cockaigne* is all sequences, but Wallace, of course, made no allowance for the profound originality and eloquence in Elgar's manner of using them, yet, after that, William said that he never wrote a sequence himself without wondering whether some other means might be better.

Frederic Vanson, in his 'Profile' (*The RAM Magazine*, Spring 1977) referred to William's impatience with the indifference of the musical public to his work, yet he was invariably sympathetic and generous in his appreciation of other composers, particularly of those whose works had been similarly passed over by the changing fashions of the concert hall. Glazounov: 'He is a fine composer and now sadly neglected. I used to play his splendid *Chromatic Fantasy and Fugue* for piano.' Bowen: 'I always think that his was a wasted talent. He was a really superb pianist, and, in any other country, he would have become a virtuoso with a world reputation. He had the technical brilliance and natural pianistic gifts of a Horowitz. Still, I suppose that his undoubted talents as a composer must have brought him happiness in a way.' Ireland: 'My favourite piece is *Amberley Wild Brooks*: it is a beautifully written and original composition, at least as worthy of performance—especially in this country—as those of Debussy and Ravel.'

Such phrases as 'in any other country' and 'in a way' provide a clue to the underlying element of bitterness which William experienced in the neglect of many of his own works. He read an article of mine, on *Musical Philately*, which appeared in the same issue as Part 2 of Dr Crotch's *Opinions*, and commented that it was significant how *other* countries honoured their famous men on stamps. There is no need to read far between these lines to discern something of the same disenchantment.

I rarely took the risk of sending any of my own modest attempts at composition to Blythburgh, but one December I sent a copy of my Christmas motet *Rorate caeli desuper*, with the hope that it would 'do' in lieu of a card. I had not expected more than a polite acknowledgement, but William replied that he could not have wished for a better Christmas greeting, adding that the setting was altogether worthy of Dunbar's words, and that it would certainly sound most impressive in the Cathedral at Peterborough.

It is sad to think that William's last years were clouded by so many physical trials—and he could be one of the world's most impatient patients. The 75th Birthday Concert, for which he travelled to Glasgow in 1980 to conduct the BBC Scottish Orchestra in his second Symphony, the Concerto for oboe, strings and harp, the Concerto Grosso No 3 and the Overture *Derby Day*, was a great success. He was quite exhilarated by the event, and was deeply touched to receive a telegram from the whole BBCSO on his birthday. Nevertheless, eighteen hours of gruelling rehearsals and recording took their toll. In the summer of 1981, he spent six weeks in the Norfolk and Norwich Hospital suffering from pneumonia, a stroke and meningitis. Even in convalescence his confidence was badly shaken: he could accept being forbidden to drive a car, but the medical specialist's veto on composition was really hard to endure.

In 1982, when the University of Leicester conferred on him the

Honorary degree of D Mus, he bowed to medical advice against attending the ceremony, but was extremely disappointed—the more so because a concert of his music had been arranged to round off the event.

In the early months of 1983 both William and his wife Mary, who had fallen and broken her thigh just before the previous Christmas, were reduced to 'hobbling about with the aid of sticks'. Arthritis made writing difficult too, so I suggested that he changed his ball-point pen for a Berol 'Notewriter', which demanded much less pressure to form legible characters. Immediately, I received a post card, written with the new pen, saying that he had bought a whole box full of 'Notewriters', and I am glad that my suggestion enabled him to keep up his correspondence with his old friends. Although, at this period, he spent much time in listening to music, he did, miraculously, succeed in taking up painting again for a while, defeating what might have been an irksome, enforced idleness of spirit.

The Order of Service for his funeral, which contained a passage in William's own translation from the *Prayers and Elegies* by Francis Jammes, also included a reading of verses from *Ecclesiasticus*, where the following lines occur:

Happy is he that found prudence:

And he that discourseth in the ears of them that listen.

William Alwyn's 'discourse', throughout his life, was enriched by humanity and by direct involvement with much more than one form of artistic expression, though perhaps music was the most exacting. That 'the ears of them that listen' might continue to respond with understanding is surely as much as any man might ask as a memorial.

Notes about Members and others

Paul Patterson's choral music has received numerous performances recently. His *Mass of the Sea* was performed at the Royal Festival Hall with the Bach Choir and Philharmonia Orchestra under Sir David Willcocks on 18 February and on 27 March his *Stabat Mater* received its first performance by the Huddersfield Choral Society (who commissioned it for their 150th anniversary) and the BBC Welsh Symphony Orchestra under Owain Arwel Hughes. It will be performed again at the Three Choirs Festival in August. Abroad, his *Missa Brevis* was sung fourteen times by the Vancouver Chamber Choir on a tour of Canada, and the London Chorale performed it on their tour of the USA in April. The London Philharmonic Choir have just recorded it for EMI, together with other orchestral music of his. On their final tour of the USA and Germany the Philip Jones Brass Ensemble's programmes included Patterson's *Deception Pass*.

Anton Weinberg, now Professor of Music at the University of Indiana, presented a programme on the life of Hans Keller (1919–85), which was shown on Channel 4 on 23 February.

Hamish Milne gave a recital (Schumann, Tchaikovsky, Medtner) in the Wigmore Hall on 6 February.

Susan Bullock made her début as Pamina in Mozart's *The Magic Flute* in Jonathan Miller's production for English National Opera at the London Coliseum on 31 January. The conductor was Peter Robinson.

The Oriel Trio (Barbara Hill, piano, Betty Mills, flute and John Barnett, oboe) gave a broadcast public concert on 20 January for Radio Nacional España, from the Sala Fenix, Madrid, which was relayed throughout Spain. The programme consisted of works by English composers, including Christopher Brown, Eugene

Goossens, Gordon Jacob, William Mathias, Simon Proctor and Michael Tippett.

Igor Kennaway was engaged by Sir Georg Solti as his assistant conductor to prepare the Chamber Orchestra of Europe for concerts in the Alte Oper, Frankfurt in June 1985. Further work in the same capacity followed in Vienna in December 1985 for recordings for Decca with the Vienna Philharmonic. He also took part in the 1985 Wexford Festival as coach for Catalini's *La Wally* and as recitalist accompanying Petteri Salomaa and Sunny Joy Langton. In Germany he has been accompanying Edith Mathis in recital work. The Akademie für Tonkunst in Darmstadt promoted him to be Head of the Chamber Music Department, and the Peter Cornelius Konservatorium in Mainz appointed him Director of Opera in addition to being Music Director of the opera school, a post he has held since 1981.

Philip Jenkins gave a recital (Bach-Busoni, Liszt, Hallgrímsson and Schumann) in the Wigmore Hall on 20 February.

Nicholas Maw's opera *The Rising of the Moon*, first performed at Glyndebourne in 1970, was staged by the opera department of the Guildhall School of Music and Drama on 4, 5, 6 and 7 March; the conductor was Stephen Barlow and the producer Patrick Libby. The performances were under the supervision of Johanna Peters, the original Widow Sweeney at Glyndebourne.

John McLeod conducted the BBC Scottish Symphony Orchestra on 27 February in a programme of twentieth-century music that included the first performance of his new song-cycle, *The Whispered Name*, with Jane Manning as the soloist. On 1 March he conducted the first performance of his *Stabat Mater*, which was commissioned by the Edinburgh Royal Choral Union, which took part in the performance, together with children's choirs from St Mary's Cathedral, the Edinburgh Academy and the Scottish Chamber Orchestra. The soloists were Jane Manning and Benjamin Luxon.

Kate Elmitt and John Railton have now made a professional tape-recording of works by Bach, Mozart, Ravel and Easton. The price is £5 plus 40p for postage and packaging, and all proceeds go to the Imperial Cancer Research fund. These are available from Miss Elmitt at 3 St Mark's Close, Hitchin, Herts, SG5 1UR. Miss Elmitt has also teamed up with Cheryl Hawkins, soprano and Hilary Fisher, mezzo-soprano, who are both former pupils of Marjorie Thomas. Under the name of 'Cavatina' they have already given a number of recitals containing duets, solos, poetry and readings, and excerpts from operas.

Stephen Reay gave the first performance of Robin Holloway's bassoon Concerto with the Northern Sinfonia (who commissioned it) under Wilfried Boettcher in Newcastle City Hall on 8 January.

Marianne Barton has been appointed Editor of *Music Teacher*, whilst continuing as Editor of the *British Music Yearbook* and the *British Music Education Yearbook*. Her husband Trevor Ford's *The Musician's Handbook* was published in June 1986 by Rhinegold Publishing. He has recently been appointed a director of the Association of British Orchestras.

FRAM

Quintin Ballardie, OBE; Harrison Birtwistle; John Constable; Amelia Freedman, Chevalier de l'Ordre des Arts et des Lettres; Felicity Lott, BA (Lond); Fritz Spiegl

Hon RAM

Edward Downes; John Lill, OBE, Hon D Sc (Aston), Hon D Mus (Exeter), FRCM, Hon FTCL, FLCM; Anne-Sophie Mutter; Antony Pay; Rae Woodland

ARAM

Haroutune Bedelian; Howard Blake; Susan Bullock; John Chambers; Nicholas Daniel; Per Dreier; José Feghali; Annie Lennox; Brian Lincoln; Brian O'Rourke; Anthony Robson; Michale Stanley; Mark Wildman

FRSA

Sir David Lumsden, MA, D Phil (Oxon et Cantab), Mus B, Hon RAM, FRCM, FRNCM, FRSAM, Hon GSM, Hon FLCM, Hon FRCO

FRNCM

John Hosier, CBE, MA (Cantab), Hon RAM, FRCM, FGSM, FRSA

Hon RNCM

Sir John Tooley, Hon FRAM, Hon GSM, Commendatore al Merito della Repubblica Italiana

Births

Ford: to Trevor and Marianne Ford (*née* Barton), a son, Christopher William John, 5 August 1985
Patterson: to Paul and Hazel Patterson (*née* Wilson), a son, Alastair, 8 May 1986

Deaths

Professor Denis Arnold, CBE, FBA, MA, B Mus, Hon D Mus (Sheffield), Hon D Mus (Belfast), Hon RAM, FRCM, 28 April 1986
Dinah Barsham, B Mus, Ph D (Lond) (Mrs Gerald Hendrie), 12 November 1985
Martin Cooper, CBE, Hon RAM, Hon FTCL, 15 March 1986
Monica Dowling, 6 December 1985
John Palmer, FRAM, 19 April 1986
Sir Peter Pears, CBE, Hon Mus D (Cantab), D Univ (York), Hon D Litt (Sussex), Hon D Mus (Evansville), Hon D Mus (Edinburgh), Hon RAM, FRCM, 3 April 1986
Edmund Rubbra, CBE, MA (Oxon), Hon D Mus (Dunelm), Hon LLD (Leicester), Hon D Litt (Reading), Hon RAM, FGSM, 14 February 1986
Philip Tomblings, Hon ARAM, FRCO, ADCM, 2 March 1986
Isabel Smith

RAM Awards

LRAM Diploma, March 1986

Piano (Performers') Clelia Iruzun
Piano (Teachers') David Preece, Frances Shea
Singing (Teachers') Katherine Brown, Helma Lakmaker, Robert Mann, Paul Murphy
Violin (Teachers') Katherine Brown, Nigel Burrowes, Catherine Greenway, Tina Ranmarine
Viola (Teachers') David Kennedy, Robert Turner
Cello (Teachers') Catherine Chanot, Sally Daniell, Rosalind Davies, Veronica Henderson, Josephine Hughes-Chamberlain, Anne Lale, Claudia Tacke
Flute (Performers') Alison Street
Oboe (Teachers') Deborah Jones

Distinctions

Clarinet (Teachers') Ann Salter
Trumpet (Teachers') Antony Kearns
Harp (Performers') Carys Wyn Hughes
Timpani and Percussion (Teachers') Ian Carnegie
Guitar (Performers') Stephen Goss
Guitar (Teachers') Steven Ford

RAM Club News

Jeffery Harris

On 18 February we held the first Social of the year, a delightful mixture of the serious and the amusing. This was Sir David Lumsden's idea, and proved to be a great success. The evening was informal, with everyone sitting around with wine and snacks. The music took place intermittently, kindly provided by Howard Davis, Diana Cummings, Alexander Bailey and Derek Hammond-Stroud, accompanied on the harpsichord and piano by the Principal. This new format for Socials, a mixing of artists and music, was much enjoyed by everyone, and attracted a larger audience than usual.

28 April marked Hugh Marchant's seventieth birthday, and we were able to give him a supper party, with food by Jean Langdon and some music by Mark Wildman, David Robinson and Noel Cox. Someone was heard to say that it was a real Academy evening, relaxed and full of *bonhomie*. Hugh certainly enjoyed the occasion and appreciated the warmth and generosity of all those who contributed to his presentation: a radio-cassette and a sizeable cheque. Many more happy birthdays, Hugh!

An Extra-ordinary General Meeting was called on 16 May in order to up-date the Club rules. There are no major changes, but it was felt by John Davies and Christopher Regan, who formulated the rules, that a revision was long overdue. The rules were read out and explained by the Principal and after some discussion each was separately passed. A copy of the rules will be sent to all members in due course.

Please make a note in your diaries for 10 November, when we celebrate Moura Lympany's seventieth birthday, and she will give us a recital. We hope there will be a large party on this occasion, especially as she is coming from Monte Carlo for the concert. This is also, of course, the date of the AGM.

Alterations and additions to List of Members

Town Members

Foulston, Lynne, 136 Fordwych Road, NW2
 Jones, Grahame R, 36 Garrick Gardens, East Molesey, Surrey, KT8 9SJ
 Kennedy, Kathleen, The Garden Plot, 94 Tangier Road, Richmond, Surrey, TW10 5DW
 Lenton-Ward, Caroline, Flat 2, 42 Herne Hill, SE24 0HR
 Plowright, Jonathan, Flat 2, 47 Maberley Road, Upper Norwood, SE19
 Ramsochit, Mrs Barbara, 89a Orchard Avenue, Shirley, Croydon, CR0 4JQ
 Samet, June, 51 Bolingbroke Road, W14 0AH
 Schünemann, Bernhard, 1b Poland Street, W1V 3DQ
 Williamson, Mrs Sophie (née Fisher), Madle Cottage, The Street, Benenden, Cranbrook, Kent, TN17 4DJ
 Willis, Helen, 67a Beresford Road, Harrow, HA1 4QR
 Wright, Stephen, 20 Wolesey Road, Mitcham, Surrey, CR4 4JQ

Country Members

Crook, Peter, Director of Music, Rugby School, Warwickshire, CV22 5EH

Ellis, Judith, 3 Cherry Avenue, Canterbury, Kent
 Ellison, Sidney, West Lodge, Coxhill, Narberth, Dyfed, SA67 8EH
 Farley, Neil, 296 Old London Road, Hastings, East Sussex
 Farley, Nicola, 65 Beaufort Road, St Leonards-on-Sea, East Sussex
 Field, Geoffrey, 7 Ramsay Close, Brookmans Park, Hatfield, Hertfordshire
 Lloyd, Mrs Dilys (née Davies), 6a Maple Grove, Swansea, West Glamorgan, SA2 0JY
 McCleery, Janet, 18 Troon Close, Ifield, Crawley, West Sussex, RH11 0BT
 Merrick, Mrs Sybil, 24 The Harrage, Romsey, Hampshire, SO51 8AE
 Morris, Gareth, 4 West Mall, Clifton, Bristol, BS8 4BH
 Osborne, Bernard, 7 Stowell Place, Castleton, Isle of Man
 Secret, Robert, 1 Home Park, Stowe, Buckingham, MK18 5DF
 Spriggs, Mrs Alicia, 22 Beaufort Close, Reigate, Surrey
 Turner, Paul, 38 Chester Street, Swindon, Wiltshire, SN1 5DX
 Venner, Jonathan, 108 Charlotte Gardens, Collier Row, Romford, Essex, RM5 2ED
 Whitehouse, Cheryl, 21 First Avenue, Starbeck, Harrogate, North Yorkshire

Overseas Members

Ball, Philip, 8 rue Alfred de Vigny, 92400 Courbevoie, France

Associate Members

Fawkes, William, 46 Culver Street, Newbury, Berkshire, RG14 7AR

RAM Concerts

Spring Term

Symphony Orchestra

14 March

Brahms Academic Festival Overture, Op 80

Brahms Concerto in A minor for violin and cello, Op 102

Brahms Symphony No 2 in D, Op 73

Conductor Maurice Handford

Soloists Sarah White (violin), Robert Max (cello) (Winners of the 1986 David Martin Concerto Prize)

Leader Peter Sheppard

Choral Concert (Sinfonia and Choir)

29 January (in the presence of Their Royal Highnesses The Prince and Princess of Wales)

Mozart Mass in C minor, K 427

Stravinsky Symphony of Psalms

Conductor Peter James

Soloists Anne-Marie Hetherington and Fiona Lamont (sopranos), Sidonie Winter (mezzo-soprano), Huw Rhys-Evans (tenor), Andrew Mayor (bass)

Leader Mark Whale

Choral Concert (Sinfonia and Choir)

18 March

Weber Overture 'Oberon'

Liszt Psalm Thirteen

Paul Patterson Mass of the Sea (dedicated to Krzysztof Penderecki on his fiftieth birthday)

Conductor Peter James

Soloists Carol Lesley-Green (soprano), Nicholas Hills (tenor), Charles Gibbs (baritone)

Leader Mark Whale

Chamber Orchestra

12 March

Haydn Symphony No 96 in D

Mozart Oboe Concerto in C, K 314

Mozart Aria 'Ah, lo previdi', K 272

Mozart Symphony No 34 in C, K 338

Conductor Ivor Bolton

Soloists Deborah Jones (oboe), Anne-Marie Hetherington (soprano)

Leader Frances Shorney

Repertory Orchestra

21 March

Delius The Walk to the Paradise Garden (from 'A Village Romeo and Juliet')

Mahler Kindertotenlieder

Stravinsky Symphony in three movements

Conductor Colin Metters

Soloist Susan Parry (mezzo-soprano)

Leader Fiona Lofthouse

String Orchestra

26 February

Peter Warlock Serenade

Walter Leigh Concertino for harpsichord

Walton Two Pieces for 'Henry V'

Malcolm Arnold Concerto for two violins, Op 77

Alan Ridout Concerto for double bass

Vaughan Williams Concerto Grosso

Conductor John White

Soloists Claire Griffiths (harpsichord), Peter Sheppard and Laurence Jackson (violins), Belinda Byers (double bass)

Leader Lara Carter

Westmorland Concerts, in the Purcell Room, were given on 5 March by the Vanbrugh String Quartet (Gregory Ellis, Elizabeth Charleson, Simon Aspell, Christopher Marwood), and on 19 March by Helen Willis (mezzo-soprano) and Nicholas Bosworth (piano). In addition to regular lunchtime concerts evening Recital Diploma Concerts were given by Anna Carewe (cello) on 7 January, and Michael Mace (cello) on 11 March.

Penderecki Festival events

3 March

Penderecki Three Miniatures (1959)

Duncan Prescott (clarinet), Scott Mitchell (piano)

Penderecki Capriccio for Siegfried Palm (1966)

Catherine Chanot (cello)

Chopin Piano Trio in G minor, Op 8

Boranti Piano Trio: Scott Mitchell (piano), Anthony Moffatt (violin), Ivan McCready (cello)

Penderecki Capriccio for tuba (1981)

Paul Smith (tuba)

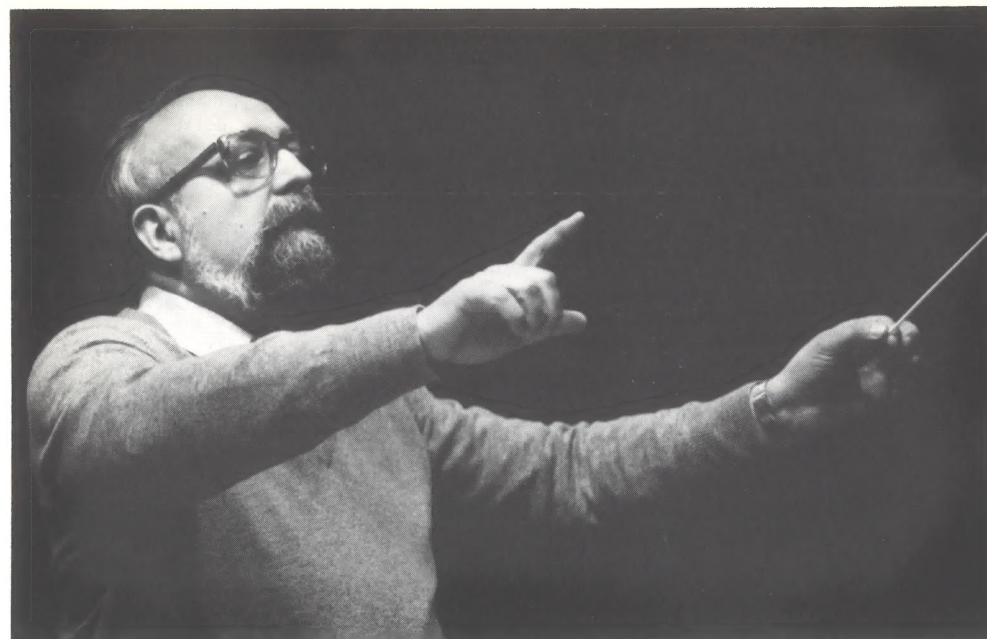
Penderecki String Quartet No 1 (1960)

Apollo String Quartet: Laurence Jackson and Gordon Mackay (violins), Christopher Yates (viola), Daniel Paul (cello)

Penderecki Canticum Canticorum Salomonis (1973)¹

Chopin Piano Concerto No 2 in F minor, Op 21²

Anthony Williams (piano)



Photograph by
Suzie E Maeder

Penderecki 'Paradise Lost': Prelude Vision and Finale²

Mark Pancek (Milton), Andrew Mayor (Adam), Anne-Marie Hetherington (Eve), Charles Gibbs (Satan), Christopher Ventris (Michael), Colin Cree (Death), Fiona Canfield (Sin)

Opera Chorus and Orchestra

Leader Maurice Whitaker

Conductors Krzysztof Penderecki¹, Nicholas Cleobury²

4 March

Penderecki St Luke Passion: Miserere (1966)

Chopin Fantaisie in F minor, Op 49

Stephen Robbins (piano)

Penderecki Stabat Mater (1961)

Chopin Ballade No 3 in A flat, Op 47

Isabel Mair (piano)

Penderecki Agnus Dei (1982)

Chamber Choir

Conductor Geoffrey Mitchell

Penderecki Prelude (1971)¹

Penderecki Capriccio for oboe¹

Tom Davey (oboe)

Penderecki Strofy (1959)²

Kristin Feidje (soprano), John Harman (reciter)

Penderecki Intermezzo for twenty-four strings (1973)¹

Penderecki Actions (1971)³

Evan Parker (tenor saxophone), Roger Dean (organ), Torbjorn Hultmark (flügelhorn and trumpet), Ashley Brown (drums and percussion)

Manson Ensemble

Leader Peter Sheppard

Big Band

Conductors John Carewe¹, Krzysztof Penderecki², Graham Collier³

5 March
 Manson/Josiah Parker Prize Concert
Kenneth Dempster Polychromie for wind quintet
Dominy Clements Variations on 'Mein junges Leben hat ein End' for wind ensemble
Leon King Quintet for Brass
Paul Archbold 'Aphrodite' for chamber ensemble
Adjudicator Krzysztof Penderecki
Paul Patterson Luslawice Variations (1984)
 Gordon Mackay (violin)

Chopin Andante spianato and Grande Polonaise brillante in E flat, Op 22¹
 James Kirby (piano)
Penderecki Viola Concerto (1983)¹
 Christopher Yates (viola)
Penderecki The Awakening of Jacob (1974)²
Penderecki Symphony No 1 (1973)³
 Sinfonia
Leader Mark Whale
 Repertory Orchestra
Leader Fiona Lofthouse
Conductors Steuart Bedford¹, Krzysztof Penderecki², Colin Metters³

6 March
Penderecki Three Miniatures (1959)
 Peter Sheppard (violin), Rupert Burleigh (piano)
Chopin Sonata in G minor, Op 65
 Richard May (cello), Michael Dussek (piano)
Penderecki Cadenza for viola
 Rachel Bolt (viola)
Chopin Six songs
 Susan Parry (mezzo-soprano), Huw Rhys-Evans (tenor), Rebecca Lodge (piano)
Penderecki String Quartet No 2 (1970)
 Lesley Hatfield and Ann Criscuolo (violins), Leon King (viola), Alison Wells (cello)

Penderecki Threnody (for the victims of Hiroshima) (1960)¹
Chopin Piano Concerto No 1 in E minor, Op 11²
 Haesung Min (piano)
Penderecki Symphony No 2 ('Christmas') (1980)²
 Symphony Orchestra
Leader Peter Sheppard
Conductors Krzysztof Penderecki¹, Maurice Handford²

Other events included Chopin piano master-classes by Andrzej Stefanski (4 and 5 March); Penderecki in conversation with Paul Patterson (4 March); a string quartet master-class with Penderecki and Sidney Griller (5 March); and an open forum with Penderecki (6 March).

Opera

Janáček 'The Cunning Little Vixen'
 6, 7, 10 and 11 February
The Forester Andrew Forbes
The Cricket Rachel Cooper
The Grasshopper Kristin Feidje
The Mosquito Clara Miller
The Frog Nancy Yuen
The Vixen Fiona Lamont/Helen Mason
The Forester's wife Denise Hector
The Dog Alison Mitchell
Pepík Kristin Feidje
Frantík Rachel Cooper
The Cock Caroline Taylor
Chief Hen Clara Miller
Hens Sonja Janse van Rensburg, Judith Horsnell, Philippa Daly, Gemma Carruthers, Sidonie Winter, Helen Jones
The Badger David Ashman
The Parson Charles Gibbs
The Schoolmaster Christopher Ventris
Pásek, the Innkeeper Nicholas Hills
The Fox Carol Lesley-Green
The Owl Sonja Janse van Rensburg
The Jay Helen Astrid
The Woodpecker Sidonie Winter
Harašta, the Poacher Rhodri Britton
Fox cubs Carolyn Chilon, Annerley Dignan, Michelle Jani, Amber Kavanagh, Anna Niman, David Niman (from the Hilde Holger School of Contemporary Dance)
Mrs Pásek Fiona Canfield
The Hare Helma Lakmaker
Understudies Andrew Mayor, Helen Jones, Philippa Daly, Sarah Jeffries, Judith Horsnell, Helen Mason, Fiona Lamont, Gaynor Keeble, Claire Seaton, Annwen Jenkins, Hania Prawdzic-Golembarska, Charles Gibbs, David Ashman, Huw Rhys-Evans, David Dyer, Sandra Hall, Philippa Daly, Caroline Taylor, Nicolas Cavallier
Conductor Nicholas Cleobury
Director John Lloyd Davies
Designer Lez Brotherston
Movement Caroline Pope
State Management Becky Palyfer, Sally Aplin, Harry Crossley
Design Assistant Moira Poulton
Masks Moira Streatfield
Wardrobe Margaret Adams, Susan Parry, Anne-Marie Hetherington
Set Eddie McGinness
Scenery Roxette
Technical Director Dom Fraser
Assistant Conductors Rodolfo Saglimbeni-Munoz, David White
Répétiteurs Mark Newport, John Shea

Acting Director of Opera Mary Nash
Principal Conductor Nicholas Cleobury
Head of Movement Anna Sweeny
Consultant John Streets



James Blades and Evelyn Glennie having a snack in the sun during the Percussion Society of America's annual convention held in November 1985 at the Sheridan Hotel in Los Angeles. The event, attended last year by some two thousand percussion players, is supported by the leading manufacturers, including Robert Zildjian (of Sabian Cymbals), who sponsored Mr Blades and Miss Glennie. Miss Glennie, a student at the RAM from 1982 to 1985, gave a recital and Mr Blades 'chatted between items and accompanied her in a couple of duets'. They have been invited to take part in a 'deaf-awareness week' in the USA in September this year and to give recitals at the Eastman School.

Harold R Clark writes:

Critics who shudder at the sound of Verdi,
When played upon a hurdy-gurdy,
Would scarcely survive the pandemonium
Stirred up by Mahler on a French harmonium.

